



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Thomas Carr Howe papers, 1932-1984, in the Archives of American Art

Rihoko Ueno

Funding for the processing of this collection was provided by the Samuel H. Kress Foundation.

May 10, 2012

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Thomas Carr Howe papers
<b>Date:</b>	1932-1984
<b>Identifier:</b>	AAA.howethom
<b>Creator:</b>	Howe, Thomas Carr, 1904-1994
<b>Extent:</b>	4.4 Linear feet
<b>Language:</b>	Collection is in English. Some records are in French and German.
<b>Summary:</b>	The Thomas Carr Howe papers measure 4.4 linear feet and date from 1932 to 1984. Howe was director of the California Palace of the Legion of Honor in San Francisco for nearly 40 years, and he served as one of the Monuments Men in the Monuments, Fine Art and Archives (MFAA) Section of the U.S. Army during World War II. The collection documents Howe's MFAA work in Germany and Austria locating and recovering cultural artifacts and artwork stolen by the Nazis. There is significant correspondence with friends and colleagues, as well as fellow Monuments Men such as Samson Lane Faison, Edith Standen, and George Stout. The papers also includes reports, inventories of stolen artwork, maps, annotated photographs, a scrapbook, and photographs. The papers also document Howe's later work at the California Palace of the Legion of Honor.

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## Administrative Information

### Acquisition Information

Thomas Carr Howe donated his papers to the Archives of American Art in multiple installments from 1979 to 1982.

### Related Material

Among the holdings of the Archives of American are the papers of several additional members of the U. S. Army MFAA section. There is an oral history interview with Thomas Carr Howe and Robert Neuhaus conducted by Paul Karlstrom and Peter Fairbanks on September 26, 1987 and another with Howe conducted by Paul Karlstrom on June 2-3, 1976.

### Processing Information

This collection was fully processed by Rihoko Ueno in May 2012 with funding provided by the Samuel H. Kress Foundation.

### Preferred Citation

Thomas Carr Howe papers, 1932-1984. Archives of American Art, Smithsonian Institution.

## Restrictions on Access

Use of original papers requires an appointment.

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## Biographical Note

Thomas Carr Howe, Jr. (1904-1994) served as the director of the California Palace of the Legion of Honor in San Francisco for nearly four decades and, during World War II, as an officer in the U.S. Army's Monuments, Fine Arts and Archives unit assisting with locating, recovering, and restituting cultural objects and artwork stolen by the Nazis.

Howe was born in Kokomo, Indiana in 1904. He studied at Harvard University where he received his bachelor's and master's degrees. Howe was the assistant director of the California Palace of the Legion of Honor in San Francisco from 1931-1939 and director from 1939-1968. Howe was also the art commissioner for the San Francisco Golden Gate International Exposition (1939-1940) for which he organized an exhibition showcasing Mexican muralists.

During World War II, Howe joined the U.S. army and served from 1945 to 1946 in Germany and Austria. He began as a naval lieutenant but was soon assigned to serve in the Monuments, Fine Arts and Archives (MFAA) section. Howe reported to Lieutenant Commander George Stout at Wiesbaden, and was later promoted to Lieutenant Commander and Deputy Chief of the MFAA at Frankfurt. During his service as one of the "Monuments Men" Howe located hidden and recovered large repositories of cultural objects and works of art stolen by the Nazis. He also helped with the restitution effort. At the Altaussee salt mines in Austria, Howe helped salvage a large cache of stolen artwork that included Michelangelo's *Madonna and Child* and the Ghent Altarpiece or *The Adoration of the Mystic Lamb* by Hubert and Jan van Eyck, Vermeer's *The Artists Studio*, and the Rothschild family jewels. Howe later described his wartime work in his book *Salt Mines and Castles: The Discovery and Restitution of Looted European Art* (1946).

Howe resumed his position as the director of the California Palace of the Legion on Honor after the war, a position he held until his retirement in 1968. Through his career as a prominent art director, Howe was close with many American and international museum professionals, collectors and socialites. Friends and colleagues include Agnes Mongan and Paul Sachs (both former directors of Harvard's Fogg Museum), Whitney Warren, and Gerda and Hans-Erich Von Schmidt auf Altenstadt.

For his wartime service as a Monuments Men, Howe was honored with the Chevalier of the French Legion of Honor and the Officier of the Dutch Order of Orange-Nassau in 1946. At the request of the federal government, Howe also later served as the Cultural Affairs Advisor to the High Commissioner of Germany from 1950-1951, during which time he returned to Germany with S. Lane Faison, another MFAA official, to assist with closing the central collecting points where the recovered artworks has been held for restitution. From 1960-1968, Howe was a member of the Fine Arts Committee for The White House and he continued to serve on numerous panels and commissions as an art advisor.

Howe married Francesca Deering. Together they had one daughter Francesca.

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## Scope and Content Note

The Thomas Carr Howe papers measure 4.4 linear feet and date from 1932 to 1984. Howe was director of the California Palace of the Legion of Honor in San Francisco for nearly 40 years, and he served as one of the

Monuments Men in the Monuments, Fine Art and Archives (MFAA) Section of the U.S. Army during World War II. The collection documents Howe's MFAA work in Germany and Austria locating and recovering cultural artifacts and artwork stolen by the Nazis. There is significant correspondence with friends and colleagues, as well as fellow Monuments Men such as Samson Lane Faison, Edith Standen, and George Stout. The papers also includes reports, inventories of stolen artwork, maps, annotated photographs, a scrapbook, and photographs. The papers also document Howe's later work at the California Palace of the Legion of Honor.

Biographical materials include articles and memorial tributes for Howe's father and grandfather, a short autobiography and resume, and the certificate for the copyright to his book.

The bulk of the collection consists of correspondence, the most voluminous of which are letters from Monuments Men S. Lane Faison, Patrick J. Kelleher, Andrew C. Ritchie, Edith Standen, George Stout, Marcelle Minet, Rose Valland, James Rorimer, and others. Additional correspondents include friends and colleagues such as Bernard Berenson, Hume Cronyn, Paul Mills, Christopher Forbes, Margaret Mallory, William A. McGonagle, and Otto Wittman, among many others

Writings include a brief summary of Howe's book *Salt Mines and Castles* and a sound cassette of his lecture about the book. Project, membership and travel files are primarily associated with his professional work at the California Palace of the Legion of Honor and include documentation of member art trips, a feasibility study for merging the California Palace of the Legion of Honor with the M. H. de Young Memorial Museum, and a membership list of the Bohemian Club.

The Monuments, Fine Arts and Archives (MFAA) Records and Looted Inventories series contain many records relating to Howe's military service as a Monuments Man. There are several inventory records which contain lists of the contents of Hermann Göring's collection of looted artwork, artwork destroyed in the Flak towers fire in Berlin, and artwork held at several of the central collecting points, though mostly at Weisbaden. There is also a small fold out map of the Altausse salt mines; a U.S. government issued manual of maps marking important cultural monuments and artwork in Germany; a book of U.S. government regulations pertaining to the MFAA section; a government information bulletin; and several official status reports and published U.S. government reports about art looting investigations and safeguarding cultural property.

Professional files consist of papers relating to Howe's job as the director of the California Palace of the Legion of Honor and art trips he organized. Documents include a survey of Los Angeles museum curator salaries, a questionnaire about Howe's work as a museum director, and a membership list of Bohemian Club artists. The bulk of the travel papers are itineraries.

The photographs are divided into two subseries: MFAA Section images and personal photographs. The Monuments Men subseries includes photographs documenting bomb damage to cultural monuments in various countries, though mainly Germany; U.S. soldiers transporting recovered artwork such as Michelangelo's *Madonna and Child* from the Altaussee salt mines in Austria, and other looted art repositories such as Neuschwanstein Castle and Berchtesgaden in Germany; Weisbaden and Munich collecting points; and art recovery of *The Adoration of the Mystic Lamb* by Hubert and Jan van Eyck. There are many photographs of the Monuments Men including Thomas Carr Howe, George Stout, Stephen Kovalyak, Lamont Moore, Patrick J. Kelleher, Edith Standen, and Rose Valland. Personal photographs consists of portraits of Howe and photographs of events, mostly formal dinners and parties.

Printed materials are clippings, postcards, fundraising pamphlets, essays, and memorial tributes for colleagues.

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## Arrangement

The collection is arranged as 10 series:

- Series 1: Biographical Materials, 1934-1955, 1974 (Box 1; 6 folders)
- Series 2: Correspondence, 1932-1984 (Box 1-3; 2.1 linear feet)
- Series 3: Writings, circa 1946 (Box 3; 2 folders)
- Series 4: Professional Files, circa 1945-1975 (Box 3, 5; 0.3 linear feet folders)

- Series 5: Monuments, Fine Arts and Archives Records and Looted Inventories, circa 1942-1950 (Box 3, 5, OV 6; 0.3 linear feet)
- Series 6: Photographs, 1938-1970 (Box 3-5; 1.2 linear feet)
- Series 7: Scrapbook, 1936-1948 (Box 4; 0.1 linear feet)
- Series 8: Printed Materials, 1934-1980 (Box 4; 0.4 linear feet)

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

Art thefts -- Germany -- History -- 20th century  
Art treasures in war -- France  
Art treasures in war -- Germany  
Cultural property -- Protection -- Europe -- History -- 20th century  
Museum directors -- California -- San Francisco  
World War, 1939-1945 -- Art and the war

### Types of Materials:

Photographs  
Scrapbooks  
Sound recordings

### Names:

Allied Forces. Supreme Headquarters. Monuments, Fine Arts and Archives Section  
Berenson, Bernard, 1865-1959  
Bohemian Club (San Francisco, Calif.)  
California Palace of the Legion of Honor  
Cronyn, Hume  
Faison, S. Lane (Samson Lane), 1907-2006  
Göring, Hermann, 1893-1946  
Hancock, Walker Kirtland, 1901-1998  
Kelleher, Patrick J. (Patrick Joseph), 1917-  
M.H. de Young Memorial Museum  
Mallory, Margaret, 1911-1998  
Mills, Paul Chadbourne, 1924-  
Moore, Lamont  
Ritchie, Andrew Carnduff  
Rorimer, James J. (James Joseph), 1905-1966  
Standen, Edith Appleton  
Stout, George L. (George Leslie)  
United States. Army. Monuments, Fine Arts and Archives Section  
Valland, Rose  
Wittmann, Otto, 1911-2001

### Occupations:

Arts administrators -- California -- San Francisco

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## Container Listing

### Series 1: Biographical Materials, 1974, 1934-1955

#### 6 Folders (Box 1)

Scope and Contents: This series includes a short autobiographical sketch that Howe wrote when he was 30; obituaries and news clippings for Howe's father Thomas Carr Howe; a scholarship announcement with congratulations; the copyright certificate for *Salt Mines and Castles*; and an article about Addison F. Armstrong, Howe's maternal grandfather; and a resume.

Box 1, Folder 1	Autobiographical Sketch, 1934
Box 1, Folder 2	Dr. Thomas Carr Howe, Sr., Obituaries and News Clippings, 1934-1938
Box 1, Folder 3	Scholarship Announcement and Congratulations, 1938
Box 1, Folder 4	Copyright Certificate, 1952, 1946
Box 1, Folder 5	Addison F. Armstrong Article, 1955
Box 1, Folder 6	Resume, 1974

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## Series 2: Correspondence, 1932-1984

### 2.1 Linear feet (Box 1-3)

**Scope and Contents:** This series contains personal and professional correspondence. Howe wrote brief descriptions identifying the correspondent, such as the person's job or relationship, on many of the letters. Correspondence with individuals who wrote infrequently is arranged chronologically. Correspondence with friends and colleagues, as well as letters written by prominent figures in the art world, such as artists and historians, are separated and arranged alphabetically. Also found here is correspondence from his post-war work as the Cultural Affairs Advisor to the U.S. High Commissioner of Germany.

**Arrangement:** The series is arranged as 3 subseries:

- Subseries 2.1: Chronological Correspondence, 1932-1942, 1946-1953, 1957-1984
- Subseries 2.2: Cultural Affairs Advisor, 1948-1952
- Subseries 2.3: Alphabetical Correspondence, 1933-1983

### Subseries 2.1: Chronological Correspondence, 1932-1984

**Scope and Contents:** This subseries consists of personal and professional letters between Howe and his friends and colleagues. Correspondents include the Director of the Metropolitan Museum of Art Francis Henry Taylor, Baroness Phillippe de Rothschild, and Chairman of the Smithsonian Art Commission Charles H. Sawyer.

**Arrangement:** Due to the small number of letters from these individuals, separate folders were not created for each person and the letters were left in the chronological order in which they were found.

The letters are arranged chronologically, then alphabetically by correspondent within each year.

Box 1, Folder 7            A-Z, 1932-1942

Box 1, Folder 8            A-Z, 1946-1950

Box 1, Folder 9            A-Z, 1951-53

Box 1, Folder 10           A-Z, 1957-1960

Box 1, Folder 11           A-Z, 1961-1962

Box 1, Folder 12           A-Z, 1963-1964

Box 1, Folder 13           A-Z, 1965

Box 1, Folder 14           A-Z, 1966

Box 1, Folder 15           A-Z, 1967

Box 1, Folder 16           A-Z, 1968

Box 1, Folder 17           A-Z, 1969



Box 1, Folder 18	A-Z, 1970
Box 1, Folder 19	A-G, 1971
Box 1, Folder 20	H-Z, 1971
Box 1, Folder 21	A-Z, 1972-1973
Box 1, Folder 22	A-Z, 1974
Box 1, Folder 23	A-N, 1975
Box 1, Folder 24	O-Z, 1975
Box 1, Folder 25	A-Z, 1977
Box 1, Folder 26	A-Z, 1978
Box 1, Folder 27	A-Z, 1979
Box 1, Folder 28	A-Z, 1983-1984, 1980

### Subseries 2.2: Cultural Affairs Advisor to the U.S. High Commissioner of Germany, 1948-1952

**Scope and Contents:** After World War II, the U.S. State Department requested Howe to take a leave of absence as art director of the California Palace of the Legion of Honor in order to continue the recovery and repatriation of looted artworks in Europe. These letters are from Howe's time as the Cultural Affairs Advisor to the U.S. High Commissioner of Germany which represented the U.S. Government in Germany with regards to economic affairs.

Howe and fellow Monuments, Fine Arts and Archives officer S. Lane Faison directed the closing of the Collecting Points for the recovered artworks. The letters in this subseries are professional letters dealing with Howe's responsibilities. The letters often include attachments of memorandums and reports.

Box 1, Folder 29	Cultural Affairs Advisor, 1949 June-1950 December
Box 1, Folder 30	Cultural Affairs Advisor, 1951 January-March
Box 1, Folder 31	Cultural Affairs Advisor, 1951 June-July
Box 1, Folder 32	Cultural Affairs Advisor, 1951 April-May
Box 1, Folder 33	Cultural Affairs Advisor, 1951 August-1952
Box 1, Folder 34	Cultural Affairs Advisor Miscellaneous, circa 1948-1951

**Subseries 2.3: Alphabetical Correspondence, 1933-1983**

**Scope and Contents:** This subseries includes the letters of Howe's friends, colleagues, fellow Monuments Men, and two relatives (his sister and cousin). Among the Monuments Men correspondents are: S. Lane Faison, P.J. Kelleher, Lamont Moore, Andrew C. Ritchie, James Rorimer, Edith Standen, George Stout, and Rose Valland. There are also letters from prominent members of the art world such as museum directors, gallery owners, artists, curators and collectors including Bernard Berenson, Hume Cronyn, Christopher Forbes, Paul Mills, Agnes Mongan, Marcelle Minet, Margaret Mallory, William McGonagle, Paul Sachs and Whitney Warren. Howe often wrote comments on the letters identifying the correspondent.

There are also a few folders with professional correspondence related to Howe's job as the director of the Californian Palace of the Legion of Honor and his membership in various arts organizations and committees.

**Arrangement:** Letters are arranged alphabetically by name of correspondent.

Box 1, Folder 35	Bartlett, Fred, 1975-1977, 1965-1969
Box 1, Folder 36	Beaton, Cecil, 1969 Notes: One brief letter.
Box 1, Folder 37	Berenson, Bernard, 1951
Box 1, Folder 38	Bohemian Club, 1961-1977
Box 1, Folder 39	California Palace of the Legion of Honor, 1958-1972
Box 1, Folder 40	Cannon, Ernestine, 1961-1967
Box 1, Folder 41	Cheek, Leslie, 1958-1975
Box 1, Folder 42	Citation for the Chevalier of the French Legion of Honor, 1946-1947
Box 2, Folder 1	Clary, Princess Lidi, 1959-1979
Box 2, Folder 2	Cronyn, Hume, 1975 December
Box 2, Folder 3	Cunningham, Charles C., 1979, 1971-1975, 1958-1962
Box 2, Folder 4	Curtis, Charles and Margaret, 1958-1965
Box 2, Folder 5	Dayton, Alan W., 1958, 1963-1969
Box 2, Folder 6	de Vries, A. B., 1960-1979
Box 2, Folder 7	Faison, S. Lane, 1949-1960
Box 2, Folder 8	Faison, S. Lane, 1961-1979

Box 2, Folder 9	Feray, Jean, 1973-1975
Box 2, Folder 10	Fine Arts Committee for the White House, 1961-1962
Box 2, Folder 11	Forbes, Christopher, 1975
Box 2, Folder 12	Foster, James W., 1961-1973
Box 2, Folder 13	Grier, Harry D. M., 1964-1966, 1946-1947
Box 2, Folder 14	Heinrich, Theodore A., 1946-1952, 1962-1966, 1979
Box 2, Folder 15	Hesse: Princess Margaret of Hesse, 1953-1979 Notes: Signs the letters as Peg.
Box 2, Folder 16	Howe, Charlotte B., 1958-1959, 1951-1953 Notes: Thomas Carr Howe's sister.
Box 2, Folder 17	Howe, Lucia, 1951, 1975 Notes: Thomas Carr Howe's cousin.
Box 2, Folder 18	Imperial War Museum, 1947 Notes: Recognition and thanks for copy of Salt Mines and Castles give by Howe to the Imperial War Museum.
Box 2, Folder 19	Kelleher, Patrick Joe, 1970-1977, 1946-1953
Box 2, Folder 20	Kennedy, John F., 1961 Notes: One letter.
Box 2, Folder 21	Kirstein, Lincoln, 1946-1948, 1975
Box 2, Folder 22	Kovalyak, Stephen, 1949-1950, 1975, 1958-1961
Box 2, Folder 23	LaFarge, Bancel, 1946 Notes: One letter.
Box 2, Folder 24	Lazard, Esther, 1950-1975
Box 2, Folder 25	Lesley, Everett Parker, 1946
Box 2, Folder 26	Loudon, John and Mary, 1958-1971
Box 2, Folder 27	Mallory, Margaret, 1960-1983
Box 2, Folder 28	Malone, Lee, 1960, 1958

Box 2, Folder 29	McBaine, Jane Neylan, 1958-1975
Box 2, Folder 30	McGonagle, William A., 1966-1977
Box 2, Folder 31	McIlhenny, Henry, 1951-1952, 1963-1979
Box 2, Folder 32	Mifflin, John, 1958-1979
Box 2, Folder 33	Mills, Paul C., 1975
Box 2, Folder 34	<a href="#">Minet, Marcelle, 1947-1979</a>
Box 2, Folder 35	Minis, A., Jr., 1967, 1975, 1979
Box 2, Folder 36	Mognan, Agnes, 1933-1939, 1951-1979
Box 2, Folder 37	<a href="#">Moore, Lamont, 1979, 1975, 1965, 1946-1947</a>
Box 2, Folder 38	Morley, Grace, 1958-1971
Box 2, Folder 39	Nipper, Clara, 1951
Box 2, Folder 40	Pleydell-Bouverie, David, 1951-1970
Box 2, Folder 41	Post, Jimmy J., 1971, 1958, 1975
Box 2, Folder 42	Ranneft, J. E. Meijer, 1946 Notes: Letter referencing Howe's Officer in the Order of Orange-Nassau award.
Box 2, Folder 43	Rathbone, Perry T., 1961-1978
Box 2, Folder 44	Reagan, Ronald, 1973, 1970 (2 letters)
Box 2, Folder 45	Ritchie, Andrew and Jane, 1950-1979
Box 2, Folder 46	Roberts, Isabel and Laurance, 1953-1979
Box 2, Folder 47	Rorimer, James, 1945-1946
Box 2, Folder 48	Sachs, Paul, 1934-1950, 1963-1971
Box 2, Folder 49	Smith, Howard Ross, 1958-1975
Box 2, Folder 50	Smyth, Craig Hugh, 1946-1977

Box 2, Folder 51	Spreckels, Adolph B., 1963-1968, 1935, 1949-1953
Box 2, Folder 52	Standen, Elizabeth, 1979, 1946-1952
Box 2, Folder 53	Stout, George, 1946, 1961-1977
Box 2, Folder 54	Sullivan, Mary, 1933-1935
Box 2, Folder 55	Valland, Rose, 1960-1961
Box 2, Folder 56	<a href="#">von Schimdt, J.E.G. ("Hans-Erich") and Gerda, 1951-1952</a>
Box 2, Folder 57	von Schimdt, J.E.G. ("Hans-Erich") and Gerda, 1953-1979
Box 3, Folder 1	Warburg, Edward M. M. and Mary, 1949-1978, 1933-1937
Box 3, Folder 2	Warren, Whitney, 1952-1978
Box 3, Folder 3	White, Ian McKibben, 1966-1977
Box 3, Folder 4	Witt, Sir John, 1958-1978, 1948, 1932-1934
Box 3, Folder 5	Wittman, Otto, 1966-1978
Box 3, Folder 6	Unidentified Correspondents, 1950-1975

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## Series 3: Writings, circa 1946

### 2 Folders (Box 3)

Scope and Contents: This series includes a short summary by Howe of *Salt Mines and Castles: Postwar Recovery of Looted Masterpieces* and a cassette tape of a question and answer session with Howe about the book.

Box 3, Folder 7          Salt Mines and Castles Summary, 1946

Box 3, Folder 8          Sound Cassette of Salt Mines and Castles Lecture, circa 1946

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## Series 4: Professional Files, circa 1945-1975

### 0.3 Linear feet (Box 3, 5)

**Scope and Contents:** Scattered professional files document some of Howe's work as the Director of the California Palace of the Legion of Honor and a few international art tours he organized. A few trips were organized in conjunction with the California Palace of the Legion of Honor and others were sponsored by the Museum Society, presumably the De Young Museum Society of San Francisco. Most of the records are copies of itineraries.

This series also includes a survey of Los Angeles museum curator Salaries which Howe used to request a raise for his art director position at the California Palace of the Legion of Honor (CPLH); a membership list of Bohemian Club artists; and a Municipal Executive Employees Standardization Committee questionnaire about Howe's responsibilities as the CPLH director.

Box 3, Folder 9	Survey of Los Angeles Museum Curator Salaries, circa 1945
Box 3, Folder 10	Municipal Executive Employees Association Standardization Committee Questionnaire, 1947
Box 3, Folder 11	Baroque Tour, 1966
Box 3, Folder 12	Zurich-Vienna Museum Trip, circa 1968
Box 3, Folder 13	Bohemian Club Artists Membership List, 1968
Box 3, Folder 14	Study for M.H. de Young Memorial Museum and California Palace of the Legion of Honor Merger, 1969
Box 3, Folder 15	Museum Trip to Holland and Belgium, 1975, 1969
Box 3, Folder 16	Austria and Munich Trip, circa 1970
Box 3, Folder 17	Belgian-Dutch Museum Trip, 1970
Box 3, Folder 18	Museum Trip to France, circa 1974 Notes: Oversized material housed in Box 5, Folder 1.
Box 3, Folder 19	Germany and Austria Museum Trip, 1975
Box 5, Folder 1	Oversized French Magazine from Box 3, Folder 18, circa 1974

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## Series 5: Monuments, Fine Arts and Archives Records and Looted Art Inventories, circa 1942-1950

### 0.3 Linear feet (Box 3, 5, OV 6)

**Scope and Contents:** This series includes inventories of looted art, official and published reports, and printed materials such as maps, bulletins, and a book of government regulations all related to Howe's work in the Monuments, Fine Arts and Archives Section.

**Arrangement:** The series is arranged as 3 subseries:

- Subseries 5.1: Looted Art Inventories, circa 1942-1950
- Subseries 5.2: Reports, 1944-1949
- Subseries 5.3: Printed Materials, 1944-1947

### Subseries 5.1: Looted Art Inventories, circa 1942-1950

**Scope and Contents:** The subseries contains inventories of artwork from various sources: photostatic copies of German inventories of artwork; inventories of Hermann Göring's Art Collection which includes lists of paintings, sculptures, tapestries, furniture and other valuables found in a building in Unterstein, Germany; inventories and transportation of artwork recovered from Berchtesgaden, Germany and Altaussee, Austria, and other locations; inventories of recovered artwork at Weisbaden (bulk) and Munich Central Collecting Points; and an inventory of artwork lost in the Flak Towers fires in Berlin, Germany.

Box 3, Folder 20	German Inventories of Art, circa 1942-1950
Box 3, Folder 21	Hermann Göring Art Collection at Unterstein, Germany, circa 1945
Box 3, Folder 22	Inventory and Transportation of Looted Art from Berchtesgaden, Altaussee and Other Repositories, circa 1945
Box 3, Folder 23	Inventories at Weisbaden and Munich Central Collecting Points, circa 1945-1949
Box 3, Folder 24	Inventory of Art Lost in Flak Tires Fires, Berlin, 1947

### Subseries 5.2: Reports, 1944-1949

**Scope and Contents:** These are official reports related to the Monuments, Fine Arts and Archives (MFAA) Section and its responsibilities and findings. There are some official MFAA status reports concerning issues at the Weisbaden Central Collecting Point, but the bulk of the reports are about the MFAA investigation of looted artwork and repatriation efforts after the war.

Box 3, Folder 25	Official Monuments, Fine Arts and Archives Status Reports, circa 1944-1946
Box 3, Folder 26	<a href="#">Art Looting Investigation Unit Final Report, 1946</a>
Box 3, Folder 27	International Protection of Works of Art and Historic Monuments, 1949
Box 3, Folder 28	Report on 202 Paintings Belonging to the Berlin Museums in the United States of America, 1949



Box 3, Folder 29      Constable Report on Military Government and Visual Arts, 1949

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### Subseries 5.3: Printed Materials, 1944-1947

Scope and Contents:      These records consist of a photocopy of a map of the Altaussee salt mines; a manual of maps showing the locations of various cultural monuments in Germany; a military government information bulletin; and a book of military government regulations applying to the Monuments, Fine Arts and Archives section.

Box 3, Folder 30      Civil Affairs Handbook: Germany, 1944  
Notes:                  Oversized manual of maps housed in OV 6.

Box 3, Folder 31      Map of Altaussee Salt Mines, circa 1945  
Notes:                  Oversized map housed in Box 5, Folder 2.

Box 3, Folder 32      Military Government Weekly Information Bulletin, 1945

Box 3, Folder 33      Military Government Regulations: Title 18: Monuments, Fine Arts and Archives, 1947

Box 5, Folder 2      Oversized Map of Altaussee Salt Mines from Box 3, Folder 31, circa 1945

Box OV 6              Oversized Civil Affairs Handbook: Germany from Box 3, Folder 30, 1944

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## Series 6: Photographs, 1938-1970

### 1.2 Linear feet (Box 3-5)

**Scope and Contents:** Found here are photographs documenting Howe's work in the Monuments, Fine Arts and Archives Section and personal photographs. Many of the photographs have hand-written or typed annotations on the verso.

**Arrangement:** The series is arranged as 2 subseries:

- Subseries 6.1: Monuments, Fine Arts, and Archives Section Photographs, 1940-1949
- Subseries 6.2: Personal Photographs, 1938-1970

### Subseries 6.1: Monuments, Fine Arts and Archives Section Photographs, 1940-1949

**Scope and Contents:** There are many photographs documenting bomb damage to cultural monuments during World War II, mostly in Germany though there are a few in Austria and France; art recovery at the Altaussee salt mines in Austria, as well as the Berchtesgaden and the Neuschwanstein castle in Germany; transportation of famous artwork such as Michelangelo's *The Madonna and Child*, also known as the Bruges Madonna, and Hubert and Jan van Eyck's *Adoration of the Mystic Lamb*, also known as the Ghent Altarpiece; restitution activities at Wiesbaden and Munich Central Collecting Points, mostly storing and packing crates of recovered art; and photographs of artwork.

Howe and fellow Monuments Man James Rorimer exchanged photographs of bomb damage to cultural monuments for research purposes, since they both wrote books about their MFAA experiences after the war. Consequently, some of the photographs are labelled "James J. Rorimer" on the verso.

There are many photographs of the Monuments Men, including Thomas Carr Howe, George Stout, Stephen Kovalyak, Bancel LaFarge, Lamont Moore, Patrick J. Kelleher, Edith Standen, and Rose Valland.

**Arrangement:** The photographs are grouped together by subject, such as documentation of bomb damage according to the country, looted art repositories, and collecting points for art restitutions. The photographs taken by James Rorimer are also grouped together. Miscellaneous photographs of unidentified locations or sight-seeing can be found toward the end of the subseries.

Box 3, Folder 34	Nazi Art Looting in Process, circa 1944 2 Photographs
Box 3, Folder 35	Bomb Damage and Cultural Monuments in Belgium, 1945 Notes: Includes photographs of bomb damage to the interior of La Glieze Church.
Box 3, Folder 36	Cultural Monuments in Paris, France, 1945 Notes: Includes photographs of Place Stanislas, St. Joan of Arc Basilica, and the Arc de Triomphe.
Box 3	Bomb Damage and Cultural Monuments in German Cities
Box 3, Folder 37	Aachen, Ahrweiler, Ansbach, 1945
Box 3, Folder 38	Bad Wildungen, Bonn, Bruhl, 1945

Box 3, Folder 39	Cologne and Crottorf, 1945
Box 3, Folder 40	Fritzler, Furstenberg, Hildesheim, Julich, Kassel, 1945
Box 3, Folder 41	Langenau, Limburg, Marburg, 1945
Box 3, Folder 42	Maria Laach, Merode, Monschau, 1945
Box 3, Folder 43	Before and After Photographs of Buildings Damaged in Nuremberg, circa 1945
Box 3, Folder 44	Satzvey, Weimar, Wilhelmstal, 1945
Box 3, Folder 45	Unidentified Locations, circa 1945
Box 3	Bomb Damage Photographs Taken by James Rorimer, circa 1945
Box 3, Folder 46	Innsbruck Church, Austria, circa 1945
Box 3, Folder 47	Berchtesgaden, Germany, circa 1945
Box 3, Folder 48	Darmstadt, Germany, circa 1945
Box 3, Folder 49	Frankfurt Cathedral, Germany, circa 1945
Box 3, Folder 50	Munich, Germany, circa 1945
Box 3, Folder 51	Rothenburg Town Hall, Germany, circa 1945
Box 3, Folder 52	Ulm Cathedral, Germany, circa 1945
Box 3, Folder 53	"German Vandalism" at Chateaus in France, Photographs Taken by James Rorimer, circa 1945 Notes: Photographs of the interior and exterior of 2 chateaus left in disorder after being occupied by Nazi soldiers, labeled "German Vandalism" on the verso.
Box 3	Altaussee, Austria, 1945
Box 3, Folder 54	Altaussee Environs, 1945 Notes: Photographs of the mountains, valleys, and lakes in the area.
Box 3, Folder 55	Altaussee Village, 1945
Box 3, Folder 56	Salt Mine Buildings, 1945
Box 3, Folder 57	George Stout at the Entrance to the Salt Mine, 1945

Box 3, Folder 58	Thomas Carr Howe, George Stout, and Karl Sieber Inside the Mines, 1945
Box 3, Folder 59	Mine Workers and Soldiers with Recovered Paintings, 1945
Box 3, Folder 60	Mine Workers and Art Restorer Karl Sieber, 1945
Box 3, Folder 61	Ghent Altarpiece Inspected by Daniel Kern and Karl Sieber, 1945
Box 3, Folder 62	Packing and Transporting the Bruges Madonna, 1945 Notes: Includes photographs of Monuments Men Thomas Carr Howe, George Stout, and Stephen Kovalyak.
Box 3, Folder 63	Soldiers Loading Art onto Trucks, 1945
Box 3, Folder 64	Photographs of Artwork, 1945
Box 3	Berchtesgaden, Germany
Box 3, Folder 65	<a href="#">Thomas Carr Howe, Lamont Moore, and Stephen Kovalyak at the Göring Collection Repository, 1945</a>
Box 3, Folder 66	Soldiers Loading Statues onto Truck, 1945 Notes: Includes a photograph of Stephen Kovalyak.
Box 3, Folder 67	Photographs of Paintings from Göring Collection, 1945
Box 4	Neuschwanstein Castle, Germany
Box 4, Folder 1	Views of the Castle from Up Close and Far Away, circa 1945
Box 4, Folder 2	Storage Room and Throne Room, 1945
Box 4, Folder 3	Soldiers Loading Crates of Art During Autumn and Winter Art Recovery, 1945
Box 4, Folder 4	Loading Art from Neuschwanstein onto Trains at Fussen, 1945
Box 4, Folder 5	Trucks Transporting Art from Hohenfurth to Munich, 1945
Box 4, Folder 6	Monuments Men Group Photograph, circa 1945 Notes: Photograph include Walker Hancock, Lamont Moore, George Stout, and 2 others.
Box 4, Folder 7	John Walker and Bancel LaFarge at Unterstein, Germany, 1945
Box 4, Folder 8	Photographer in Studio with Art from the Göring Collection at Unterstein, Germany, 1945
Box 4, Folder 9	Eagle's Nest or Kehlsteinhaus, Germany, 1945

	Notes:	Includes photographs of John Walker, Thomas Carr Howe, Bancel LaFarge, and Harry Anderson.
Box 4, Folder 10		Art Recovery at Graslaben Salt Mine, Germany, 1945
Box 4, Folder 11		Art Conservator at Unidentified Location, circa 1945
Box 4		Munich Collecting Point
Box 4, Folder 12		Plane Loaded with Shipment of Art to Holland, 1945
Box 4, Folder 13		Ghent Altarpiece Loaded onto a Truck and Plane, 1945
	Notes:	Includes photographs of Thomas Carr Howe, Stephen Kovalyak, Lamont Moore, Robert Posey, and Craig Smyth.
Box 4, Folder 14		Packing and Loading Art Shipment to France, 1945
Box 4, Folder 15		Storage Rooms and Packing Art, 1945
Box 4, Folder 16		Thomas Carr Howe, Lamont Moore, and Guard at the Amalienburg, Munich, 1945
Box 4		Wiesbaden Collecting Point
Box 4, Folder 17		Storage Rooms for Art, 1946
Box 4, Folder 18		<a href="#">Packing and Loading Art Restitution Shipment to France, 1946</a>
	Notes:	Includes photographs of Edith Standen and Rose Valland, as well as Aristide Maillol sculptures.
Box 4, Folder 19		Art Restitution Shipment to Belgium, 1946
	Notes:	Includes photographs of Edith Standen and Raymond Lemaire.
Box 4, Folder 20		<a href="#">MFAA Officials Inspecting Art, 1946</a>
	Notes:	Includes photographs of Edith Standen, Rose Valland and one photograph of Patrick "Joe" Kelleher.
Box 4, Folder 21		<a href="#">Hungarian Crown Jewels, 1946</a>
	Notes:	Includes photograph of Edith Standen and Patrick "Joe" Kelleher.
Box 4, Folder 22		Edith Standen Conducting Tour of Guards, 1946
Box 4, Folder 23		<a href="#">Exhibitions of Recovered Art, 1946-1949</a>
Box 4, Folder 24		<a href="#">Photographs of the Bust of Nefertiti, 1946</a>
Box 4, Folder 25		Photographs of Artwork and Cultural Artifacts, circa 1946

Box 4, Folder 26	Photographs of Art and Cultural Artifacts, circa 1945
Box 4, Folder 27	Frankfurt and Environs, Germany, 1945
Box 4, Folder 28	Wies Church, Germany, 1945
Box 4, Folder 29	Linderhof Palace, Germany, circa 1945
Box 4, Folder 30	Schloss Wilhelmshohe and Schloss Wilhelmsthal, Germany, 1946 Notes: 4 small snapshots, includes Thomas Carr Howe, Patrick "Joe" Kelleher, and Edith Standen.
Box 4, Folder 31	Miscellaneous Locations, circa 1945
Box 4, Folder 32	Photographs of Han van Meegeren Paintings, 1947
Box 4, Folder 33	Photograph of Hermann Göring and Relative, circa 1945

### Subseries 6.2: Personal Photographs, 1938-1970

Scope and Contents: This series contains portraits of Howe as well as events and parties he attended. Howe appears in the majority of the photographs along with his wife Francesca. Many photographs have annotations on the verso but frequently do not identify the event.

Box 4, Folder 34	Thomas Carr Howe Portraits, circa 1950 Notes: Oversized material housed in Box 5, Folder 3.
Box 4, Folder 35	10th Anniversary of the United Nations, 1955
Box 4, Folder 36	Events and Parties, 1938-1958 Notes: Oversized material housed in box 5, folder 4.
Box 4, Folder 37	Events and Parties, 1959
Box 4, Folder 38	Events and Parties, 1960-1970
Box 4, Folder 39	Inaugural Exhibition, "Art Treasures in California," 1969 November 30-1970 January 1, 1969-1970
Box 4, Folder 40	Miscellaneous Undated Events, circa 1946-1970
Box 5, Folder 3	Oversized Portraits from Box 4, Folder 34, circa 1950

Box 5, Folder 4

Oversized Photograph from Box 4, Folder 36, circa 1950

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## Series 7: Scrapbook, 1936-1948

### *0.1 Linear feet (Box 4)*

Scope and Contents: This scrapbook is filled with news clippings on celebrities, such as Joe Di Maggio, socialites, and various events. The bulk of the clippings appear to be about entertainment and contain jokes, advice columns, and movie advertisements. Only a few articles, largely anecdotal, reference World War II. There is one news clipping with a photo of Howe's wife Francesca.

The scrapbook was dismantled and separated into three folders for preservation purposes.

Box 4, Folder 41-43      Dismantled Scrapbook, 1936-1948  
3 Folders

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## Series 8: Printed Materials, 1934-1980

### 0.4 Linear feet (Box 4)

**Scope and Contents:** Printed materials includes news clippings and miscellaneous records such as postcards, benefit and fundraising papers, memorial tributes, etc. The news clippings cover topics such as Monuments Men activities and discoveries, art exhibitions, reviews for *Salt Mines and Castles*, and information about various art dealers and collectors. This series also contains essays, postcards, memorial tributes for colleagues, fundraising information packets, and a file of information on the provenance of a painting.

**Arrangement:** The news clippings are grouped together chronologically, followed by miscellaneous printed materials.

Box 4, Folder 44      News Clippings, 1934-1941

Box 4, Folder 45      [News Clippings, 1946-1948](#)

Box 4, Folder 46      News Clippings, 1950-1965

Box 4, Folder 47      News Clippings, 1966

Box 4, Folder 48      News Clippings, 1967-1978

Box 4, Folder 49      Undated News Clippings, circa 1934-1978

Box 4, Folder 50      Booklets, 1948-1949

Box 4, Folder 51      Postcards, circa 1949

Box 4, Folder 52      Art Benefit and Fundraiser Announcements and Programs, circa 1970-1975

Box 4, Folder 53      Memorial Tributes, circa 1973

Box 4, Folder 54      Information about Portrait of a Man by Sir Joshua Reynolds, 1980

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